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rectness of Müller-Strübing's view, according to which Thukydides' account of Corcyrean history in 424 B. C. is a tissue of impossibilities and contradictions, and makes it highly probable that Thukydides had visited the island, perhaps when *en route* for Sicily. Many of Schmidt's remarks are interesting: for example, he points out a strong resemblance between the general plan of Korkyra and of Syracuse (*cf.* the tradition respecting the architect Archias, Strabo, vi. 269). The hexastyle Doric temple discovered in 1822 is probably an Asklepieion. Schmidt identifies Thukydides' Istone, not with an isolated mountain, but with the chain of mountains traversing the island from southeast to northwest. The accompanying maps of the island and of the ancient city and vicinity are admirably done.—S. REINACH, in *Rev. Critique*, 1891, No. 19.

CARL SITTL. *Die Gebärden der Griechen and Römer*. Large 8vo, pp. v, 386; 4 plates and 50 cuts. Leipzig, 1890; Teubner.

The subject of the gestures of the Greeks and Romans—*i. e.*, the non-mechanical movements of the body and the resultant significant attitudes—is one that has not been satisfactorily explored. This book, the fruit of ten years' study, is modestly offered, not as a scientific treatise but as a collection of miscellaneous items of information on the subject. The classification adopted by the author is arbitrary—the several chapters being: (I) idea and occasion of gesture; then, gestures expressive (II) of emotions of the soul, (III) of approbation; (IV) lament for the dead; (v) conventional salutations; (vi) symbolical gestures; (vii) gestures for the purpose of averting evil influences (*deisdaimonia*); (viii) symbolical of law; (ix) acts of homage; (x) in prayer; (xi) gestures of actors and orators; (xii) the language of signs; (xiii) dancing and pantomime; (xiv) computation on the fingers; (xv) gestures in art; (xvi) intervention of divinities. The author's materials are badly arranged; he has omitted to discuss many attitudes which were deemed significant, *e. g.*, the crossed legs, hands held behind the back, both of which suggest meditation. On the other hand, he has included many movements which, properly speaking, do not belong to his subject. He knows the ancient authors much more intimately than the monuments. In the latter class of his authorities, while making a haphazard use of vase-paintings, he appears to have wholly overlooked a most important source of information, the Greek terracottas and engraved gems. However, in spite of these deficiencies, the book bears witness to profound research and wide reading, and abounds in interesting and suggestive remarks. Many of the author's parallels for ancient usage drawn from modern popular customs and from folk-lore are instructive, but not a few are quite far-fetched.—S. REINACH, in *Rev. Critique*, 1891, No. 12.